



THE NATIONAL SPORTING LIBRARY

NEWSLETTER

A Research Center for Horse and Field Sports

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No. 48

Will James Mastered Fact — and Fiction

Laura Rose

Years of hard living gave him a pack full of stories to tell while captivating fellow cowboys around a campfire. As he crisscrossed his way across the West, he left dynamic drawings of bucking broncos and animated cowboys tacked on bunkhouse walls. When he hit the trail, he was not soon forgotten.

In time the tales and drawings of Will James threw a far wider loop. His first-hand knowledge of cowboy life cast him perfectly to serve up home on the range for a hungry American public, in books such as the children's classic *Smoky The Cowhorse* and more than 20 others, many which serve as a record of the West of the era. But just as his dreams began coming true, the pressure of fast fame led James to alcohol. Only after his early death was it discovered that some of his best tales were, in fact, his fictional accounts of his own childhood.

James was born Joseph Ernest Nephtali Dufault in St. Nazaire de Acton, Quebec, Canada, in 1892. Ernest showed a natural talent for drawing from the age of four. As a child he collected pulp magazines with Western themes, and was enthralled by the stories of hunters and trappers who visited his family's boarding house. He later earned extra money by using soap to sketch horses and trapping scenes on mirrors in bars of saloons and hotels. Early on he knew that he wanted to be a cowboy.

At 15 James received his family's blessing and headed west to Saskatchewan, carrying a pack that held only \$10, a revolver and a bag of

cookies. He further lightened his load by inventing a new past, a romantic saga of a "lone cowboy" (later the title of his autobiography). He was born in Montana, he said, and was orphaned after his mother succumbed to a flu and his father was gored by a steer. His father's friend Jean Beaupre, or "Bopy," took him in, and under the French-Canadian trapper's guidance, the boy learned the ways of the wilderness (and, supposedly, picked up his French-Canadian accent). When "Bopy" drowned, he said, he was left on his own to drift from outfit to outfit and learn the cowboy way.

At this point some of James's fact and fiction converge. Ernest Dufault may have gotten himself to the West, but all he knew about cowboying was what he had learned from books. He started at the bottom rung of the cowboy's ladder. Over time dishwashing and potato peeling gave way to riding and wrangling. Eventually James was acknowledged as a "top hand" invaluable to any operation.

In the meantime, he also managed to get himself tossed in jail; once for his questionable role in the death of a sheepherder, another time for cattle rustling. Details of the first incident, which took place in Canada, are sketchy. Thereafter he took quick flight across the border and changed his name in rapid succession.

It was later, and as William James, that he pleaded guilty to the cattle-rustling charge. While serving at the Nevada State Prison in Ely, he remarked, "Now I know how a mustang feels when corralled." The sentence was a mixed blessing, for the boredom led him to search his memory and sketch animals, wildlife and the world outside prison walls. He also bettered his



FROM ALL IN THE DAY'S RIDING

Will James depicted his wild ride on "Happy," a spin that ended his bronc-busting days and forced him into a career as an artist and writer.

storytelling skills, becoming a favorite with the guards and earning the privilege of working with the prison horses near the end of his term.

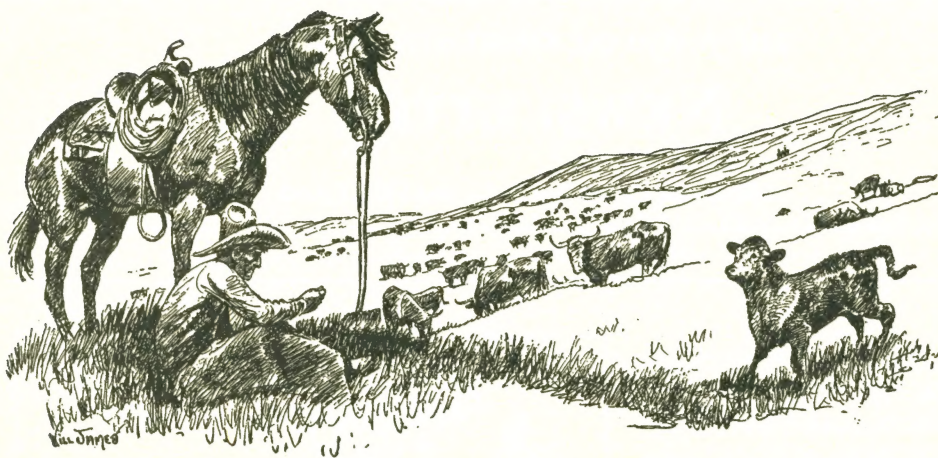
Perhaps the first public notice of James's talent came while he was in jail. A piece in the *Ely Record* read: "Will James. . . has made many friends among the county officials and others. He is a natural artist and since confinement in jail has had time to devote to drawing. His work is especially good on ranch scenes, and with proper training he would soon be able to do first class work."

Upon his release James went back to cowboying. After suffering a severely broken jaw while breaking horses in California in 1916,

IN THIS ISSUE

A Horse and Hound Historian's Story in Print

NSL Curator Alexander Mackay-Smith, author of some of the most popular titles in American sporting books, looks back on a lifetime of publishing.



Will James sought to capture the realities of cowboy life in the West—not the romanticized version put out by Hollywood—in his art and writing.

FROM THE AMERICAN COWBOY

he went to Los Angeles to secure the services of a good dentist. While there, he ran into buddies who had answered the call for cowboys in the new "silent movies." James was quickly hired by the Clarence Jones Stables, which supplied cowboys and everything else movie-makers needed to make Westerns—horses, wagons, equipment and more. His days were filled with stunt riding, but he continued to sketch, and left a trail of drawings behind when he left Hollywood, pockets flush, to return to cowboy life.

In the spring of 1918, James was called up for Army service. He was stationed at Camp Kearny near San Diego, and served over nine months, much of it in the saddle as an orderly in charge of the officer's mounts, and as a mounted scout. James was pleased that, as part of his assignment to take the "meanness" out of the officers' horses, he was allowed the freedom to roam on horseback. When he was discharged in 1919, he once again returned to the range.

James's first significant achievement as an artist came when his art was featured on the cover of a program for a rodeo in Reno, Nev. Around the same time, he and some rodeo buddies decided to stage an informal bronc-busting exhibition in hopes of raising a little extra cash. James's life took a dramatic turn when, during practice, a little black horse named "Happy" dumped him onto railroad ties, opening the cowboy's head and leaving him with a severe concussion. He never rode a bronc again.

James knew it was time to turn his attention to his art. After his recuperation, he enrolled in the California School of Fine Arts in San Francisco, where he was in the good company of such popular illustrators as Maynard Dixon and Harold von Schmidt, but was soon bored with

his studies. Sharing Dixon's feeling that formal art training might adversely affect his natural talent, James dropped out after only three months.

Art school was a bust, but James did have luck with *Sunset Magazine*, whose assistant editor he met through a contact made during his hospital visit after his bucking horse fall. In 1920-21, *Sunset* regularly published a Will James page, with a drawing on a Western theme accompanied by a brief caption. Later in 1920, James's first real crack at writing appeared when *Sunset* ran a five-page picture spread with nine drawings and a 250-word narrative by James on "Keno, the Cow-Horse."

A Loner Gets Hitched

In 1920 James married Alice Conratt, a former "Miss Nevada" and the sister of Fred Conratt, one of his best cowboy buddies. The young couple—he was 28, she 16—moved to Sausalito, Calif., where they quickly found themselves unable to make ends meet with the income from his art. It was back to cowboying for James, first in Arizona and then New Mexico.

While on one job, his drawings impressed some visiting gentlemen from the East Coast, one of whom was dean of students at Yale University. Before James knew it, he had a scholarship to the School of Fine Arts at Yale, and the financial backing of his employers and one of their neighbors to follow through on it. He went to New Haven in the fall of 1921, but once again left art school when he felt fenced in. After an attempt to sell sketches to *Life* magazine fell through, he and Alice returned to Nevada.

Alice encouraged James not to neglect his abilities as a storyteller. In 1923 he wrote his first article in longhand and sent it and a dozen illustrations to *Scribner's Magazine* in New

York. They accepted the story, "Bucking Horses and Bucking-Horse Riders," and paid him \$300. Soon his work began to appear in not only *Scribner's* but also *The Saturday Evening Post* and *Redbook*. In 1924 a collection of his stories, *Cowboys North and South*, was published by Charles Scribner's Sons. Will James had become not just an artist, but a writer as well.

James's writing was controversial. He wrote the same way he spoke, full of cowboy slang but lacking proper grammar. Though some critics objected, the majority were enchanted, as was the public. A review of *Cowboys North and South* in the *New York Herald Tribune* read:

"A gorgeous and almost unbelievable book. . . vivid, intensely human, amazingly graphic. . . He achieved a dignity and simplicity far beyond the reach of nine out of ten professional writers and gave to the world the best reminiscences that have ever come off the ranges. . . Each of the fifty pictures with which the volume is enriched is brilliant and as filled with violent action as an exploding dynamite stick. For the first time in our literary recollection the range-rider fights his way up through the mass of sentimental misinterpretation that was burying him, volume by volume, and speaks for himself. . ."

The stories caught the attention of Maxwell Perkins, an editor whose stable at Charles Scribner's Sons included such luminaries as F. Scott Fitzgerald, Ernest Hemingway, Thomas Wolfe and Marjorie Kinnan Rawlings. In 1924 he encouraged James to write the Western version of *Huckleberry Finn*—the life story of the quintessential cowboy.

James instead served up the quintessential horse. *Smoky, The Cowhorse* was first published as a four-part serial in *Scribner's Magazine* in

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Laura Rose, Editor

We welcome your visit. The Library is open to the public weekdays from 10 a.m. to 4 p.m. Appointments are encouraged.

Library Staff

Peter Winants, *Director*

Alexander Mackay-Smith, *Curator*

Laura Rose, *Librarian*

Lisa Campbell, *Library Aide*

1926. A few weeks after the final installment, Charles Scribner's Sons released the story in book form.

Smoky was widely hailed by the critics, including one at *The New York Times* who dubbed it the "Black Beauty of cow country." The book was reprinted 11 times, issued in six foreign language editions, and adapted into three movie versions. In 1927, *Smoky* received the prestigious Newbery Medal, awarded annually by the American Library Association to recognize the most distinguished contribution to American literature for children.

Dreams and Nightmares Come True

James's boyhood fantasy came true when, with a hefty advance from Scribner's, he and Alice purchased a ranch in the Pryor Mountains south of Billings, Mont. He named it the Rocking R Ranch after the outfit for which the main character, Clint, works in *Smoky*. Alice's brother Fred oversaw the operation of the ranch. When

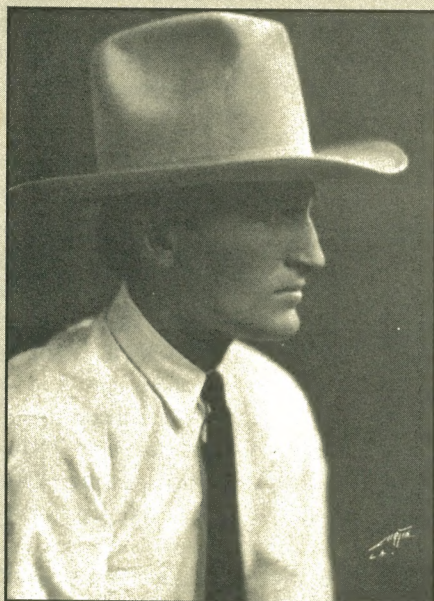
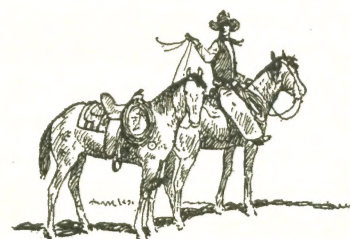
Fred and his wife Dolly had a son, they allowed James to name the boy; not surprisingly, he chose Clint.

Just as James's dreams began to shape themselves into reality, his greatest nightmares began. He worked feverishly, under pressure to churn out nearly a book a year to keep up with his loan from Scribner's. At the same time, he was in constant demand at rodeos, horse shows, parades, film openings, book parties and lectures. He enjoyed being a celebrity, including the spotlight of Hollywood when *Smoky* and later his autobiography, *Lone Cowboy*, were made into movies.

But as the stress overcame him, he turned to alcohol. The remainder of his life was a downward spiral of drunkenness. Though he continued to produce book after book for his adoring fans, in time he lost his self-respect, the ranch and Alice, too. He returned to drifting, living with friends and on dude ranches, until he eventually settled again in 1936, this time alone on a

five-acre spread near Billings. In 1942 James was in Hollywood when he died of alcoholic complications at the age of 50. At his funeral, a chorus sang "Home on the Range." A few days later, his ashes were scattered from an airplane over his tiny "Smoky Lane Ranch" in Montana.

In his will, James left part of his estate to "Ernest Dufault" of Ottawa, Canada, probably meaning to write the name of his brother, "Auguste Dufault." The search for the heir led to that fact that "Ernest Dufault" was Will James himself. For the first time, Alice and the other people in James's life knew his true identity, and that the "lone cowboy" was a soul more alone than any of them had imagined.



FROM THE FRONTISPIECE
OF *LONE COWBOY*

"I don't ever remember being sorry for shaking hands with a person who loved horses," said Will James.

Frazier Brings Will James Home to the NSL Range

NSL member Donald Frazier made a generous gesture this spring when he donated an entire collection of the works of Will James, including a number of very rare titles prized by collectors. Frazier, a serious collector of Will James materials from Paradise Valley, Ariz., and Long Valley, N.J., also donated a selection of biographies about James, a number of which were employed in the research of the preceding article.

We are honored to add this valuable collection to the NSL's holdings. In addition, the John H. and Martha Daniels collection at the NSL includes five presentation copies of Will James books that James presented to his wife, Alice.

We hope you will take some time during your next visit to the NSL to enjoy the art and writings of Will James.

All in the Day's Riding
The American Cowboy
Big-Enough
Cow Country
Cowboy in the Making
Cowboys North and South
The Dark Horse
The Drifting Cowboy
Flint Spears: Cowboy Rodeo Contestant
Home Ranch
Horses I've Known
In the Saddle with Uncle Bill
Lone Cowboy: My Life Story
Look-See with Uncle Bill
My First Horse
Sand
Scorpion: A Good Bad Horse
Smoky the Cowhorse
Sun Up
The Three Mustangers
Uncle Bill: A Tale of Two Kids and a Cowboy
Will James' Book of Cowboy Stories
The Will James Cowboy Book
Young Cowboy

The Will James Society

If you're interested in learning more about Will James, you may want to join The Will James Society, which is dedicated to preserving the memory of Will James, his art and his writing. Members meet annually at a location within James's stomping grounds and trade not only tales but also books, art and memorabilia. The society also issues a newsletter, *Cowboys North and South*. For more information on the newsletter or membership, write to:

Cowboys North and South
P.O. Box 8207
Roswell, N.M. 88202-8207

COMMENTS FROM THE CURATOR

By Alexander Mackay-Smith

Reminiscences of a Horse and Hound Historian

A burning interest in a subject is what makes a competent historian. I am just as fascinated with horses and hounds today at the age of 93 as I was when I moved from New York to Virginia at the age of 29.

As a boy I had learned from my father the self-discipline that serious research requires. My father systematically took time from a very busy maritime law practice to write a social history of New England.

My former wife and I bred hunters at Farnley Farm in Clarke County, Va., half a mile from Greenway Court, where Lord Fairfax introduced young George Washington to foxhunting. In 1934 we imported our first Cleveland Bay horse, England's native sport horse, the only such breed whose stud book has been closed over a hundred years. I did a great deal of work on the pedigrees of Cleveland Bays and their sister breed, Yorkshire Coach horses. I furnished my extensive notes to the English Cleveland Bay Horse Society, and Sydney Emerson compiled a retrospective stud book from them.

In 1939 I was elected the first president of the Clarke County Historical Association. Among my contributions to its newsletter, which I edited until 1960, was a full-length article, "The Thoroughbred in the Lower Shenandoah Valley, 1785-1842." Fortunately the late 18th and early 19th century newspaper files in Winchester, Va., and Martinsburg, W. Va., were intact, and I was able to extract the stallion advertisements which formed the basis of the article. The article, later published in pamphlet form, was my first attempted history text.

In 1946 I became associate editor of *The Middleburg Chronicle*, which was founded in late 1937. Stacey B. Lloyd, the owner and editor, greatly contributed to my career as a sports writer during the six years I

worked under him. In 1952, because of Mrs. Lloyd's poor health, the Lloyds moved to the Virgin Islands.

George L. Ohrstrom Sr., the new owner of *The Chronicle*, appointed me editor, a great privilege I enjoyed until 1975. In 1960 the name was changed to *The Chronicle of the Horse*. As editor, I chose reproductions of paintings and prints of horses and hounds and other sporting subjects for its covers. This familiarity with sporting art was to prove useful later.

In 1966 I became president of the American Foxhound Club, which was founded in 1912 in Middleburg by Joseph B. Thomas. In order to contribute something special to the club during my term of office, I undertook the writing of what was eventually titled *The American Foxhound, 1747-1967*.

I soon discovered I had "grabbed a bear by the tail." Harry Worcester Smith, master of the Grafton Hunt, founded the the Masters of Foxhounds Association in 1907. Shortly thereafter, A. Henry Higginson, master of the Middlesex Hounds, was entrusted with compiling a stud book of pack hounds kept by organized hunts in the United States and Canada.

Higginson liked English hounds but thought less of American hounds. He compiled four volumes devoted solely to English hounds. However, by 1930 American hounds outnumbered English hounds, and Higginson felt

obliged to bring out a volume which included American hounds. That portion of the book was rather thin. My problem was to trace the pedigrees of these registered American hounds back to their origins and add these to the stud book.

Tracing a Line on Pedigrees

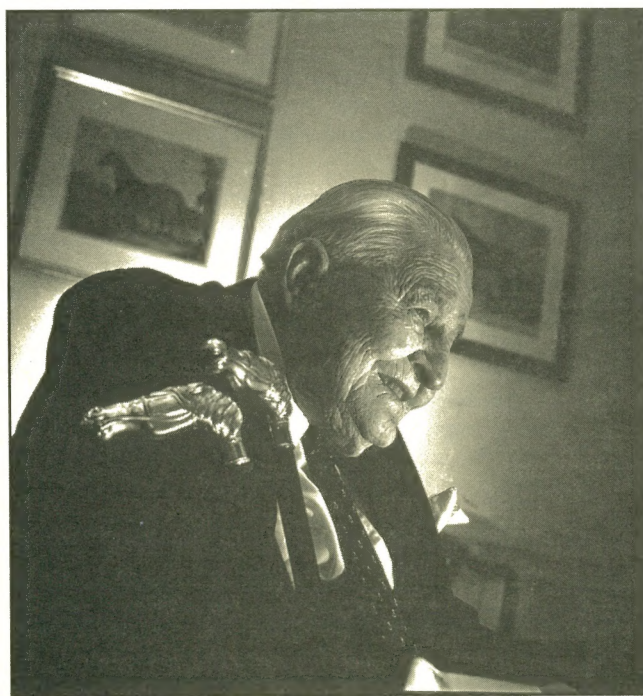
I visited the meeting room that the MFHA maintained in the basement of the Knickerbocker Club in New York. Among the standard books on foxhunting in the bookcase was an envelope containing foxhound pedigrees which Harry Worcester Smith had tried to register with General Roger Williams, then the keeper of a Foxhound Field Trial Hound Stud Book. The 1912 volume for which these were designed was never published. Fortunately all the extended pedigrees—a treasure—were there. The wonderful library of the American Kennel Club in New York revealed that in 1915 Joseph B. Thomas and William du Pont had registered their hounds with the AKC, providing a second source.

Additional valuable information came from Joseph Johnson, a cattle dealer in Sperryville, Va., who had been a dedicated foxhunter since boyhood. Johnson kept his accounts—including foxhound pedigrees—on the empty pages of books discarded by the Rappahannock County Clerk's Office.

Johnson had known the famous foxhunters of the area—Burrell Frank Bywaters, the Easthams, the Chadwells, the Poes and the Carvers. He had also known Harry Worcester Smith's pack, which was mostly made up of hounds Smith acquired from hound breeders in Rappahannock and Madison counties. In 1905 Smith's American pack, the Grafton, contested Higginson's English pack, the Middlesex, in the Great Foxhound Match. Johnson remembered Smith's hounds Simple and Sinner, which were imported from Kentucky and appear in the extended pedigrees of many present-day hounds.

We rode near Sperryville. Johnson pointed out the old locations of many great foxes which had given historic runs. He said, "You see that knoll over there? That's where Sinner struck the track of his first grey fox."

Items of this sort made the book possible. Fortunately it gained the approval of John Glass, the former keeper of the MFHA's *Foxhound Kennel Studbook*. A thousand copies of *The American Foxhound* were printed for the American Foxhound Club.



THOMAS WOLFF PHOTO

NSL Curator Alexander Mackay-Smith has a long list of distinguished books—on art, foxhunting, horse racing and more—to his credit.

The late William Brainard of the Old Dominion Hounds, one of foxhunting's most famous masters, promoted the book. People knew I could edit *The Chronicle of the Horse*, but nobody knew whether or not I could write a book. It is a tribute to Bill Brainard that over 850 copies were sold by subscription before the book was published.

During my research I had run across some of the best stories about foxes and foxhunting published, but I could not include them in my text devoted largely to hounds and hound breeding. In 1970 the American Foxhound Club published *American Foxhunting, An Anthology*. Most of the stories were taken from 19th and early 20th century magazines, beginning with *The American Turf Register and Sporting Magazine* in 1829. This book is being reissued, with many additional stories, under the title *American Foxhunting Stories*.

Collecting Musical Notes

Hunting with hounds is the only sport which has extensive musical literature. I had been president of the Harvard Glee Club and had played the violin since I was twelve. I loved singing hunting songs, but found there was no book on the subject that combined the words and piano accompaniment. In 1974 the American Foxhound Club published *The Songs of Foxhunting*.

This book required many hours of work in the British Museum Library. It has long been customary for hunts to write their own words to well-known tunes. The tunes of this book are English and Irish, but many of the lyrics are American. The book comes with a tape featuring the John Peel Singers, most members of the choir of the Cathedral of St. John The Divine in New York, directed by Robert Heath.

These three books are all the same size, similarly bound and well illustrated. A fourth matching book came out in 1980 after the Masters of Foxhounds Association commissioned me to write its history. My fifth and last book on foxhunting, *Foxhunting in North America*, was published in 1985. It provides an introduction to foxhunting for beginners, plus the finer points of sport for hunt staff, whether they be new to the field or old hands.

In 1978 the international publishers E.P. Dutton commissioned me to compile *The Poster Book of Horses*. It contained 28 large colored plates suitable for framing, the work of 26 artists

who painted in the United States and Canada. I wrote a brief commentary on each picture and its artist, and presented the images chronologically, from Edward Troye in 1832 to such modern artists as Jean Bowman and Sam Savitt. It took me about a year of hard work to collect the information about the artists.

The reward was the 1983 publication of *The Racehorses of America: Portraits and Other Paintings by Edward Troye 1832-1872*. This book, illustrated with 99 color plates, was commissioned by Harry T. Peters Jr., Paul Mellon and Walter M. Jeffords Jr. Mr. Jeffords

was also the publisher of the book.

Troye, the era's greatest portrait painter of horses, was born in Switzerland and educated "by the best masters" in England as a sporting painter. He came to Philadelphia in 1832 and exhibited at the annual show of the Pennsylvania Academy. For the next 40 years he painted virtually every important Thoroughbred and Standardbred in the United States and Canada.

In 1984 the Costume Institute of the Metropolitan Museum of Art in New York commissioned me to write the lead and principal article for *Man and the Horse, A History of Equestrian Apparel*. Simon and Schuster published the book, which was gorgeously illustrated.

Last on the list is *The Colonial Quarter Racehorse*, which introduced me to an entirely new field of research. Helen Kleberg Groves, a noted cutting horse breeder and competitor, commissioned and published this book, which is dedicated to her parents, Mr. and Mrs. Robert J. Kleberg. Mr. Kleberg was a highly successful breeder of Thoroughbreds, a member of The Jockey Club, and part owner and manager of the million-acre King Ranch in Texas. Kleberg was a founder of the American Quarter Horse Association in 1939, and a breeder who helped shape the 20th-century Quarter Horse.

It was my privilege to be invited to Mr. Kleberg's track kitchen at Saratoga Race Course in the early mornings

to watch the horses work and sit down to a Texas ranch breakfast. We often talked about the origins of the American Quarter Horse. This was the beginning of my book. It is profusely illustrated with five centuries of portraits of horses, and of breeders and the "great houses" in which they lived.

Discovering a Common Thread

Much to my surprise, when I attempted to trace the breed across the Atlantic to Ireland and England, I found virtually nothing had been printed about its early ancestors. I also realized that the ancestors of the American Quarter Horse were the same as those of the Thoroughbred racehorse registered in the British *General Stud Book* first published in 1791.

This led to several years of work on my most ambitious project, my forthcoming book *Speed and the Thoroughbred Racehorse*. It identifies the three sources of speed and follows them into the pedigrees of horses registered in the *General Stud Book* from the late 17th to the late 20th century. The first two strains are sprinting speed strains—horses bred to race a quarter of a mile—found in the pre-Christian Irish Hobby and the 16th-century English Running-Horse. The third is the middle-distance speed strain—horses bred to run one and a half to four-mile courses—supplied by two Turkoman-Arabian stallions. The stallions, Rowland Place's White Turk 1657 and Lord Godolphin's Arabian 1730, were diplomatic gifts from Turkish sultans.

This sums up my life of research and writing thus far.

Welcome New Friends

as of June 15, 1996

Kathleen Black/La Habra Heights, Calif.
 Carl W. Buchheister/Sunderland, Md.
 Timothy Cox/Dorking, Surrey, England
 H. Benjamin Duke III/Elizabeth, Colo.
 Jane W. Gaston/Chatham, N.Y.
 Debbie Goldstein/Mt. Ulla, N.C.
 Dr. and Mrs. Luke Matranga/Elkhorn, Neb.
 Carlos S.E. Moore/Berryville, Va.
 Mr. and Mrs. Peter D. Kirkwood/Sebastopol, Calif.
 Tara Foundation/Middleburg, Va.
 Sandy S. Termotto/Savannah, Ga.
 Mary L. Tiscornia/Bolinas, Calif.
 Ken Wales/Pacific Palisades, Calif.
 Mr. and Mrs. Gerald L. Warren/La Jolla, Calif.
 Mr. and Mrs. James C. Wofford/Upperville, Va.

NSL Newsbriefs

First it was our area code. Now our zip code has changed, too! Our new zip code is **20118**. Please make a note of it.

The Stable Companion, a literary magazine for horse lovers, has announced the winners of its first "Houyhnhnm Literary Contest." The first-place winners were: fiction, Susanne Bowers for the short story "Pas de Deux;" poetry, Kay Frydenborg for "Faith;" personal narrative/nonfiction, Kayleen Reynolds for "Catching Shadow."

Entries are now being accepted for the next contest. The deadline will be Dec. 1, 1996.

For more information and a copy of the contest rules, send a self-addressed stamped envelope to: Houyhnhnm Literary Contest, *The Stable Companion*, P.O. Box 6485, Lafayette, IN 47903.

The **National Museum of Racing** in Saratoga Springs, N.Y. is seeking images of members of its Hall of Fame. There are still Hall of Fame members for whom the museum is trying to locate photographs, illustrations or paintings. Can you help?

The following horses, jockeys and trainers are on the NMR's hit list:

Horses: Emperor of Norfolk, Firenze, Kentucky, L'Escargot, Myrtlewood, Ruthless.

Jockeys: Henry F. Giffin, Gilbert W. Patrick, Samuel Purdy, John Reiff, Nash Turner.

Trainers: Henry S. Clark, William Duke, Jacob Pincus, Marion Van Bert, Sherrill Ward.

If you can help the museum locate images of these or other Hall of Fame members, contact Kate Cravens, Curator of Special Projects, at (518) 584-0400.

NSL member **Lynn Renau** is the 1996 recipient of the Isaac Murphy Award for her book *Jockeys, Belles and Bluegrass Kings*. The award, which has been given since 1991 by The Salute to Black Jockeys Organization of Churchill Downs, recognizes a noteworthy contribution to the Thoroughbred racing industry.

Renau was selected to receive the award, named for African-American jockey Isaac Murphy, for two discoveries relating to African-Americans in Thoroughbred racing. Her re-

search revealed that Ansel Williamson, the winning trainer of the first Kentucky Derby, was incorrectly named in various reference books, including the official Kentucky Derby media guide. She also discovered the unmarked grave of William Walker, the winning jockey of the 1877 Kentucky Derby.

Renau is the first recipient of the award not directly involved in Thoroughbred racing. She joins Hall of Fame riders Eddie Arcaro and Pat Day, trainers D. Wayne Lukas and Oscar Dishman and owner Lewis Burrell Sr.

NSL Librarian Laura Rose traveled to Columbus, Ga., in April to address the 1996 convention of the **North American Sport Library Network** (NASLIN). The meeting, which

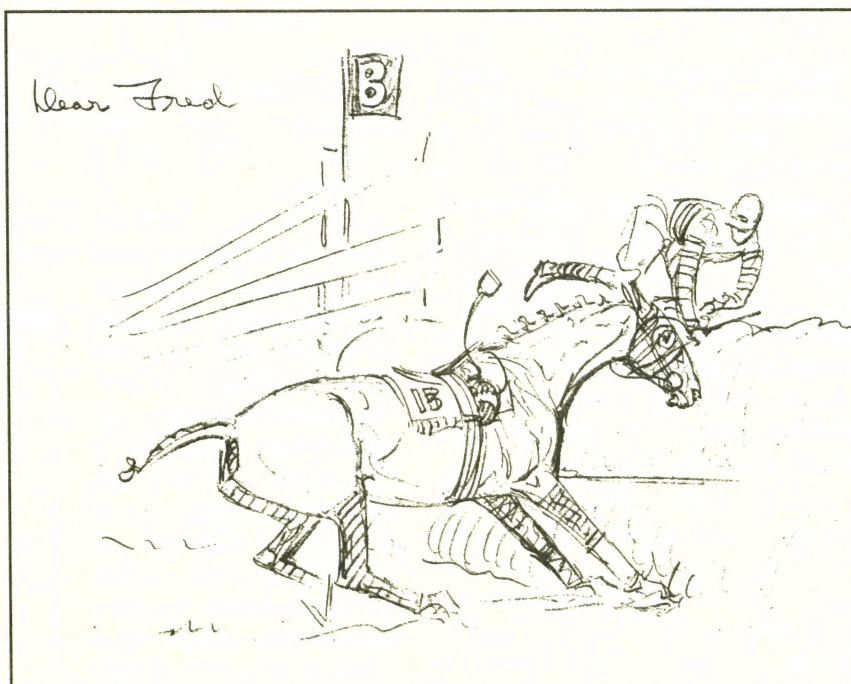
ONE AND ONLY

This newsletter's cover story on Will James brings to mind another author-artist whose works are also universally loved and collected:

Paul Brown. Brown's works include children's books, such as *Merrylegs* and *Crazy Quilt*, and non-fiction titles, such as *Polo*, *Draw Horses*, *Spills and Thrills* and *Aintree: Grand Nationals Past and Present*.

This illustration appears on an autograph letter from Brown to Fred M. Young of Racine, Wis. The letter is one of a set of five autograph letters dated 1944-45, one of which includes preparatory sketches illustrations in M. O'Malley Knott's book, *Gone Away with O'Malley*. The letters were donated to the NSL in 1995 by John H. and Martha Daniels.

There's only one place to see these letters—at the National Sporting Library.



Dear Fred,

I don't want any part of the Grand National this year. Sure I'd like to see the event but I'm so busy I couldn't possibly get away. Also it's too soon after the war to go abroad. Food during Aintree time was bad enough in peace times during the meetings. Lord knows what it'd be like now. . .

was held at the Hughston Sports Medicine Foundation, hosted participants involved in library and information work in sport-related institutions—from Nike to *Sports Illustrated*, from the United States Olympic Committee to the Library of Congress, from the National Sports Foundation to the Amateur Athletic Foundation. The NSL is proud to serve as an information "link" between the horse community and other sport institutions through NASLIN.

The **American Quarter Horse Heritage Center & Museum** has been awarded a Museum Assessment Program grant by the American Association of Museums in Washington, D.C. The grant will enable the Heritage Center & Museum, located in Amarillo, Texas, to evaluate its current practices, establish priorities to achieve professional museum standards, and plan how to best serve its community. The museum currently offers interactive exhibits, artifacts, video presentations, artworks, and a research library and archives.

Thanks to the efforts of **Lisa Campbell**, who has been working at the NSL part time as a library aide, the library now has a vertical file that covers horse and field subjects from A to Z. The file is our new home for those items that are small enough to be lost or damaged on the shelves, but are just too good or too important to throw away.

The file already shows just how varied the NSL and its interests are. Researchers can now look to file folders on subjects such as: Albino, Bassets & Basseting, Blessing of the Hounds, Cleveland Bay, Driving, Foxhounds, Gotland Pony, Harriers, Kennels, Museums, Olympics, Riding Apparel, Sporting Books, Transportation, Veteri-

BOOK SALE UPDATE

Sharpen Your Pencils for Book Sale Bidding

The catalog for the 1996 fall book sale will be mailed in late September, and bids will be due Nov. 1. We encourage you to place your bids early—in the case of a tie, the early bird gets the book.

The book sale is open to Friends of the Library whose memberships are up to date. If you would like to check your membership status, or have questions about how our "silent auction" works, call the NSL at (540) 687-6542. Also, contact us if you know book lovers who might be interested in receiving a copy of the catalog.

Stop in and browse at the fine selection of books we will offer this year, including copies of:

The American Foxhound by Alexander Mackay-Smith

Gone Away by Mason Houghland

A Portion for Foxes by Jane McIlvaine McClary

The Story of American Foxhunting by J. Blan Van Urk

The Horse by Paul Brown

Smoky the Cowhorse by Will James


The Hunt Country of America by Kitty Slater

Common Sense Horsemanship by Vladimir Littauer

Introduction to Polo by Marco

Steeplechasing by John Hislop

A Book of Sporting Painters by Walter Shaw Sparrow



nary Care, Zebras—and many more. We also have many files on hunt clubs in America and abroad.

Ask us about the new vertical file during your next trip to the library. In the meantime, please keep us in mind if you come across materials that you think would be useful additions to the files. We would be happy to consider them for inclusion.

Planning to trot over to **The Harness Racing Museum & Hall of Fame** in Goshen, N.Y.? Whoa! The museum closed its doors June 1 for approximately one year as it continues a \$3 million expansion and renovation project. The highlight of the

renovation is a 3-D simulator that will allow visitors to feel what it's like to drive a horse in an actual race. Other exhibits will allow them to explore the history of the sport, visit a "breeding farm," and be a race official. The museum anticipates reopening in July 1997.

The *National Sporting Library Newsletter* isn't the only publication around interested in the NSL and its activities. If you're a reader of *The Blood-Horse* magazine, we hope you didn't miss the article on the NSL in the May 18, 1996 issue.

Librarians have also been reading about the NSL, in publications such as the October-December 1995 issue of *Virginia Li-*

brarian, which featured an article on the NSL written by Librarian Laura Rose.

The Colorado Authors' League has presented author **Cherry Hill** with a "Top Hand Award" for her 1996 book, *101 Arena Exercises*. Hill's book, a workbook designed to hang at ringside, won the award in the "Specialty Writing" category.

In May NSL Librarian **Laura Rose** received a master's degree in library science from Catholic University in Washington, D.C. Rose found that studying the library world didn't just mean memorizing Dewey decimals. Her coursework included work in such subjects as digital imaging, film and photographic archives, reference work, censorship, collection development and a host of other subjects.

On June 20 The NSL and *The Chronicle of the Horse* welcomed 30 visitors from the **American Horse Publications'** annual convention, held this year in Reston, Va. Vine Hill, home to the library and the magazine, was the morning stop for the group, whose members include writers, editors, publishers and others involved in the creation of equine-related publications.

At the AHP convention, the *National Sporting Library Newsletter* received an honorable mention in the "general excellence" category for newsletters.

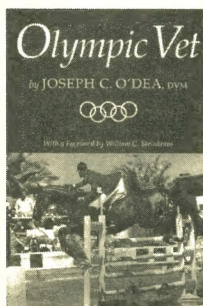
The big AHP winners for 1996 were: *Thoroughbred Times*, tabloid; *Appaloosa Journal*, magazine, association or subsidized; *Conquistador Magazine*, magazine self-supported, circulation under 10,000; *Equus*, magazine self-supported, circulation over 10,000; *Owner-Breeder*, newsletter.

Congratulations, winners!

Book News and Reviews

OLYMPIC VET. Joseph C. O'Dea, DVM. The Castlereas Press, Box 304, Geneseo, NY 14454. 1996. Illus. Index. Appendix. 312 pp. \$24.95.

Dr. O'Dea of Geneseo, N.Y., has been internationally known for over four decades as a leader in a wide range of horse sports: the official veterinarian for the National Horse Show; veterinarian for the United States Equestrian Team; race track steward and member of the New York State



Racing and Wagering Board; founding member and president of the New York Thoroughbred Breeders Association; member of the Veterinary Commission of the Federation Equestre Internationale; president of the American Association of Equine Practitioners.

Additionally, O'Dea has somehow found time for an important veterinary practice and the ownership/management of a Thoroughbred breeding farm.

Rather than a biography, O'Dea labels his book a "didactic memoir." Right on. In addition to memories of a host of Olympics and Pan American Games, it also conveys instruction and information on matters of equine health as well as providing entertainment, and it is highlighted by O'Dea's moral observations.

As for practical information, I received particular value from O'Dea's words on rabies; advice on shipping horses; the ability (or inability) for horses to swim; the turn-out syndrome (the need to slowly let a horse down after periods of heavy work). And, I was impressed with O'Dea's non-horse comments on a wide variety of subjects from visits to sites of equestrian competitions the world over.

O'Dea isn't shy in expressing strong opinions on controversial subjects. Included are his positions on permissive medication (he has long been a proponent of the use of "Bute" in horse sports other than racing); sportsmanship (seemingly, a lost art for many these days); commercial-

ism in the Olympics (which thrive in spite of it); the selection process for the Olympics; and his plea for a reduction in the minimum weight carried by riders in international three-day events.

O'Dea stated in the final chapter that his service as a veterinarian for the Team and the FEI has made him rich in experience and in spirit. This clearly comes through in *Olympic Vet*. You, too, will be enriched by reading this book.

P.W.

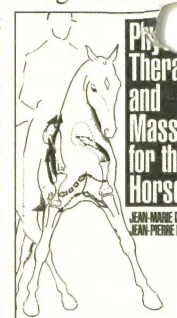
PHYSICAL THERAPY AND MASSAGE FOR THE HORSE. Jean-Marie Denoix & Jean-Pierre Palloux. Trafalgar Square Publishing, Box 257, North Pomfret, VT 05053. 1996. 192 pp. Illus. Index. \$29.95.

The first thing that strikes the reader scanning through this book are the many fabulous drawings that jump out from the pages. The writer, in collaboration with a medical artist, included many detailed line drawings that go a major step beyond any I've seen in other books on equine massage therapy. They take specific muscle groups and show the underlying bone that the muscle is attached to and operates. They show the direction the muscles work in; how the muscles affect the joints; spinal column and ribcage; how the muscles in the neck pick up, extend and collect the neck vertebrae; what muscles are involved in a hollow back and a rounded back. . . I could go on.

This book will be hard to beat as a textbook for students and practitioners of equine medicine and massage therapy. The author, Jean-Marie Denoix, is a professor of anatomy at the National Veterinary College, Alfort, France. The illustrator, Jean-Pierre Pailloux, is also an equine physical therapist who was associated with the French equestrian team for the Seoul Olympics. Their combined fields of expertise produced a superior reference for equine kinesiology, the study of the muscles.

Part one of the book contains a good portion of the anatomical illustrations along with technical descriptions and function of the muscle groups. However, while the text is of a technical nature, serious riders and trainers in dressage, eventing, show hunters and jumpers will be fascinated by its

fresh information and insights. A good example is in a section about proprioception, the coordination that is gradually developed between the brain and the muscle which can be lost following an injury. "Accidents affect proprioception. . . causing [the horse] to move clumsily. The process of reeducation, once movement is no longer painful, is slow. Recovery following an accident in a sporting event must be allowed to proceed gradually. Riders frequently make no allowance for a lack of coordination during the period of recuperation, becoming demanding and thus creating indelibly disturbing impressions in the horse's mind. This can cause: 1. Loss of coordination during obstacle jumping or dressage. 2. Anxiety, over-excitability, inhibition, impaired performance and loss of commitment."

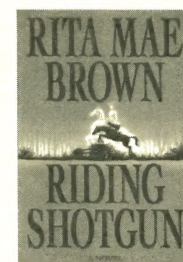


Books like this one bridge the gap in knowledge between good trainers and equine researchers and the medical profession. Trainers and riders who train and compete seriously or start young horses destined for the upper echelons of competition will find Denoix's work a valuable resource. Injuries go with the territory of athletic competition, whether it's basketball or three-day eventing, ice skating or dressage. Denoix's book will add greatly to the serious rider's continuing education to keep his horses on top of the world.

L.C.

RIDING SHOTGUN. Rita Mae Brown. Bantam Books, 1540 Broadway, New York, NY 10036. 1996. 341 pp. \$22.95.

The best way to approach Rita Mae Brown's *Riding Shotgun* is to take her literally—grab a seat and go. This novel, set in a small town in Virginia, blends modern-day family life with the traditions of foxhunting and adds a touch of history and intrigue. Pryor Deyhle "Cig" Blackwood, the central character, is a widowed mother of two teenagers who is trying desperately to balance a



career, a family and a farm, so she saves foxhunting as her escape mechanism.

And, indeed, a typical day out with the hounds becomes an extreme departure from the daily struggles Cig faces. This adventure, which opens Cig's eyes to the true priorities in life, helps her resolve many of the pressures that seem to take her life running in several directions at once.

Most any of the characters Brown depicts in *Riding Shotgun* could be friends or relatives. She had a knack for noting and detailing the small idiosyncrasies that create distinct personalities and make them believable. Their family life is quite typical and any reader can relate to the dialogue:

"Woodrow enjoyed presiding over breakfast or any other meal. He sat in Blackie's chair and gravely watched each forkful of egg as it made its way into various mouths.

"Hunter gave a piece of egg to the cat.

" 'Hunter, don't feed Woodrow at the table,' Cig chided.

" 'You do.'

"She thought a moment. 'Well—only when you're not looking.'"

This is one of those novels that begs to be read in one sitting. The story line flows and is easy to follow, but try approaching this book differently. Skip reading the dust jacket's short description—it spoils the surprise—jump right in and just follow Brown's lead.

T.B.S.

CHAMPION ANIMALS: SCULPTURES BY HERBERT HASELTINE.

Malcolm Cormack. Virginia Museum of Fine Arts, 2800 Grove Ave., Richmond, VA 23221. 1996. 94 p. Paper. Illus. \$12.95.

In 1921 Herbert Haseltine set out to create sculptures recording British champion livestock. The "British Champion Animals" set of sculptures, given to the Virginia Museum of Fine Arts, Richmond, by Paul Mellon, is proof that Haseltine met his own challenge with undisputed success. Any animal lover visiting the museum is likely to be enchanted by the lot.

And equally so with this book, which includes sumptuous photographs of the museum's set, along with previously unpublished excerpts from the artist's diaries in which he details his working visits.

Thus, not only do we see the shining bronze of the Shire stallion "Harboro' Nulli Secundus," we also get an inside scoop on the stallion's equine love life. Not only do we see the polished Red Acajou marble of the Shorthorn bull "Bridgebank Paymaster," we also learn that when his "lad" was turning the hulking beast around for the artist, the bull's massive shoulder upset the nearly finished sculpture, which fell in a lump of ruin and reduced the boy to tears. Not only do we learn if the animal subjects were cooperative or feisty, we also learn the same of their human counterparts.

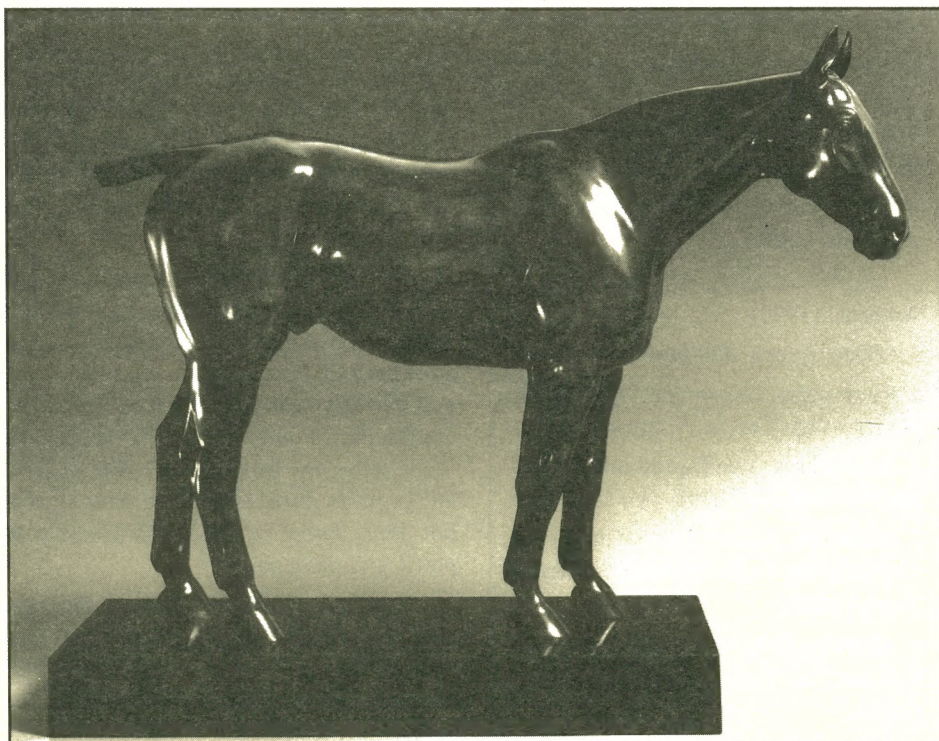
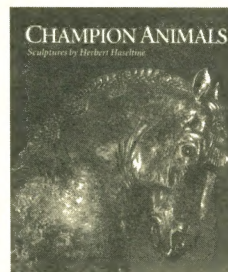
The artist's technical notes also give us "insider information" on how the artist created and executed his works. Haseltine made plasticine models of his subjects; the models were later transformed into stone or bronze by the artist himself or other professional craftsmen.

Malcolm Cormack, Paul Mellon Curator at the museum, offers a brief introduction on the artist and his life. Haseltine's sculpture followed the path of realism until he fell under the spell of Egyptian, Assyrian, Greek and Chinese art at the Louvre and the British Museum. Cormack writes: "Hard polished stone and linear incised detail, together with lapis lazuli and rich surface decoration, were attributes of sphinxes and other ancient animal sculptures he had admired. . ."

The sculptures are indicative of the era, in terms of the art—and the livestock. Today's Percheron stallion may already be less muscular, and today's Berkshire boar lighter, than Haseltine's models. Cormack notes that ". . . according to contemporary experts some of the breeds he modelled have indeed changed in response to the changing roles of animals in human life."

Thus, Haseltine's sculptures will endure as a testament of their time. Likewise, this book will endure as a key to better understanding an artist's vision, and a record of a vision realized.

L.R.



COURTESY VIRGINIA MUSEUM OF FINE ARTS

"Perfection" is one of the Herbert Haseltine sculptures featured in Malcolm Cormack's *Champion Animals*. Haseltine wrote: "He could not have been more appropriately named. He had quality, bone and substance, besides speed and great ability on the polo field, and had won a number of prizes at shows."

INTERNATIONAL ENCYCLOPEDIA OF HORSE BREEDS. Bonnie L. Hendricks. University of Oklahoma Press, 4100 28th Avenue N.W., Norman, OK 73069. 1995. 486 pp. Illus. Index. Appendices. \$65.00.

When I received this book to review, my initial thought was, "Why did I agree to this?" Now I'm glad I did.

While not well illustrated due to the difficulties associated with obtaining quality photos of rare horses, this book is readable, and in fact, it's enjoyable. I'm not suggesting that anyone would sit down and read it cover to cover, but if you have some time to relax or you want to research a breed, you'll find the task pleasant.

I learned that the physical difference between a horse and a pony is more than just height. A small horse has a proportionally longer cannon bone, lighter body muscling and a more refined head than a pony of the same height. I researched the Friesian, a breed I and many others became interested in after seeing the movie *Ladyhawke*. I learned that all Friesians are black and their manes, tails and leg feathers are never trimmed. The Friesian is considered a possible ancestor of Justin Morgan, the founding stallion of the Morgan Horse breed.

Hendricks includes newer breeds and breed colors like the Morab, Half Saddlebred, Welera, Buckskin, and Palomino. Lesser-known but common breeds, like the Ukrainian Saddle Horse, are described, as well as breeds like the Unmol from India, which is on the verge of extinction. Did you know the British Spotted Horse is a separate breed from the American Appaloosa? Do you know why? I could continue with many of the interesting tidbits I gleaned from this book, but it takes the fun out of it. Try it for yourself.

The cream-colored pages, typeface and print size are easy on the eye, and the index is truly useful. At \$65, this book is not cheap, but it is well-priced for the amount of information. I've never seen another breed encyclopedia with this amount of

truly readable information. Hendricks did a whale of a job coordinating the facts on horse breeds throughout the world. Her book belongs in every research library.

C.R.F.

DRESSAGE MASTERCLASS WITH DANE RAWLINS. Karen Ryeart. David and Charles, Brunel House, Newton Abbot, Devon, England. 1995. 150 pp. Illus. Index. \$27.95.

The average American dressage enthusiast probably does not usually think of the British as leaders in the world of competitive dressage, so a book on the subject by an English trainer might seem to be something of a curiosity. Dane Rawlins is a British National Champion who has competed successfully all over the world, and this book is written as his practical guide to the basic training of the dressage horse.

It is lavishly illustrated with gorgeous photographs, most by Karen Ryeart who shares credit for authorship, and is written in a very readable style. Rawlins starts with an explanation of how to establish a partnership with the green horse, and then goes from the basics of ground work through the training of the horse to the upper level movements. Each chapter ends with a "Problem Solver" section that answers a series of "what if" questions, such as: "What if the horse turns in and tries to face me on the lunge?"

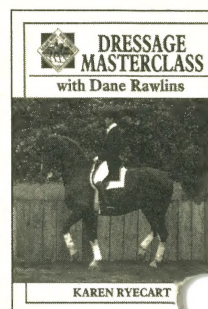
I found the first part of the book—covering lungeing, long reining, and basic ridden work—quite interesting, and the problem solver section very helpful. The photos in this part are excellent in illustrating the issues raised in the text.

However, it appears that the progression through the levels in Britain is not the same as the way we progress in the United States, and therefore not everyone would agree with the order in which he introduces more advanced work. I was surprised that he introduces collection before beginning lateral work, and that he suggests using a double bridle at this stage. I do not believe that he actually trains his own horses in this order, but rather that the authors had a little trouble deciding on the organization of the book.

When Rawlins gets into movements such as flying changes, canter pirouettes, piaffe and passage, he has very explicit instructions for obtaining the desired results, and may give an inexperienced reader the feeling that if one follows his instructions to the letter one can get any horse to do it, although he does mention in passing that not every horse is physically capable of piaffe and passage.

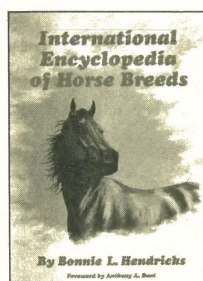
Trying to cover the training of the dressage horse from basic ground work to Grand Prix movements in 150 pages, half of which are photographs, is a little too ambitious for me, but I found much to like in this book, particularly in the lungeing and long-reining chapter. Such information, along with the photos, make it a colorful addition to anyone's dressage library.

D.D.



TEN gold medal TITLES IN THE NSL COLLECTION

1. Forbes, Bryan. **International Velvet** (1978).
2. *The Chronicle of the Horse*. **American Gold** (1984).
3. Jaffer, Nancy, ed. **Riding for America** (1990).
4. O'Dea, Joseph. **Olympic Vet** (1996).
5. Romaszkan, Gregor von. **The Olympic Dressage Test in Pictures** (1968).
6. Savitt, Sam. **The Equestrian Olympic Sketchbook** (1970).
7. Steinkraus, Bill and Sam Savitt. **Great Horses of the United States Equestrian Team** (1977).
8. Steinkraus, William, ed. **The U.S. Equestrian Team Book of Riding** (1976).
9. Schmit-Jensen, E. **Equestrian Olympic Games** (1948).
10. Talbot-Ponsonby, John Arthur. **The Equestrian Olympic Games, Rome, 1960** (1960).





COURTESY NATIONAL MUSEUM OF RACING

"Serenity," a 1990 oil on canvas, is included in the National Museum of Racing's exhibition of the works of Anthony Alonso.

Exhibition Spotlight

The following is a list of exhibitions that NSL members may find of interest. A contact number is included; we encourage you to check schedules and hours before attending.

CO. PUEBLO. Sangre de Christo Arts & Conference Center. "1996 Art and the Animal Exhibition." Through Sept. 14, 1996. (719) 543-0130. This traveling show features 61 pieces of contemporary animal and wildlife paintings and sculptures by members of the Society of Animal Artists.

KY. LEXINGTON. International Museum of the Horse. "Women & Horses: A Celebration." Through Sept. 2, 1996. (606) 233-4303. This exhibit showcases photographer Charles Rumph's images of women in the horse world, including horse dentists, saddlers, show riders and more.

KY. LOUISVILLE. Kentucky Derby Museum. "Within the Colors." Through Sept. 29, 1996. (502) 637-1111. This exhibit honors the contributions of the jockey to the sport of horse racing. Isaac Murphy, Eddie Arcaro, Bill Hartack, and Bill Shoemaker are some of the legendary jockeys highlighted. In

addition, "Horses in Motion," a juried show of artworks in a variety of media, will be on display from Oct. 13-Dec. 29, 1996.

MD. BALTIMORE. The Maryland Historical Society. "The Thrill of Excellence." Through Sept. 30, 1996. (410) 685-3750. The exhibition features important Thoroughbred racing paintings from the National Museum of Racing in Saratoga Springs, N.Y. A subsequent stop at the Museum of the Horse in Ruidoso Downs, N.M., is also planned.

N.M. RUIDOSO DOWNS. The Museum of the Horse. "The West in American Art: From the Harmsen Collection of Western Americana." Through Sept. 22, 1996. (505) 378-4142. The exhibition includes western

Americana by such artists as Albert Bierstadt, Frank Tenney Johnson, William Leigh, Thomas Moran and others.

N.Y. SARATOGA SPRINGS. National Museum of Racing. "Racing: Through the Camera's Eye." Through October 1996. (518) 584-0400. The museum presents an in-depth historical survey of racing photography, highlighting photographs from its collection. Also, a retrospective of the work of equine artist Anthony Alonso will be on display through Sept. 30, 1996.

TX. AMARILLO. American Quarter Horse Heritage Center and Museum. "Buck Taylor Prints." Through Sept. 1. (806) 376-5181. Cowboys, Native Americans, horses and other western themes are seen in the art of Buck Taylor, best known as "Newly," the town blacksmith in the television series "Gunsmoke."

TX. SAN ANTONIO. The Witte Museum. "Art and the Animal Exhibition." Sept. 21-Nov. 3, 1996. (210) 820-2169. The Witte serves as opening venue for the 1996-1997 traveling show of animal art from the Society of Animal Artists. The next stop is The Carnegie Museum of Natural History in Pittsburgh, opening Nov. 23.

VA. RICHMOND. Virginia Museum of Fine Arts. "I Sing for the Animals: Prints and Drawings from the Paul Mellon Collection." Oct. 1, 1996-Feb. 2, 1997. (804) 367-0852. Alken, Landseer, Ward and Stubbs are among the artists whose work appears in this exhibit, which includes images of dogs, domestic livestock and horses.

LECTURE NOTES

Friends of British Sporting Art and NSL Host Lecture

The first annual lecture sponsored by the Friends of British Sporting Art in cooperation with the NSL will take place in early October. The inaugural lecturer is Dr. Robert Fountain, for many years the chairman of the British Sporting Art Trust.

The American Friends of British Sporting Art work closely with the British Sporting Art Trust based in Newmarket, England. Both organizations are committed to the encouragement of the appreciation of British sporting art. They promote knowledge through research, and foster public interest through lectures,

exhibitions and essays and other publications. Dr. Fountain wrote the most recent essay, *Sporting Art in Miniature: The Decorated Snuff Box*.

Members of the Friends of the National Sporting Library will receive notice of this event when firm plans are established. If you are interested in learning more about the Friends of British Sporting Art, contact:

Lynn Broadbent, Secretary
Friends of British Sporting Art
P.O. Box 189
Clifton, Va. 20124
(703) 830-4176

New arrivals

The ▲ symbol notes recently published works.

▲ American Academy of Equine Art
Sketchbook of Horses at the Kentucky Horse Park
Middleburg, Va.: The Academy, 1996.

Brown, Eleanor
A Horse for Peter
New York: Julian Messner, 1950.

▲ Bryant, Bonnie
The Saddle Club: Gold Medal Horse
New York: Bantam, 1996.

▲ Bryant, Bonnie
The Saddle Club: Gold Medal Rider
New York: Bantam, 1996.

▲ Cornack, Malcolm
Champion Animals: Sculptures by Herbert Haseltine
Richmond: Virginia Museum of Fine Arts, 1996.

Day, Donald, ed.
The Hunting and Exploring Adventures of Theodore Roosevelt
New York: The Dial Press, 1955.

▲ Denoix, Jean-Marie and Jean-Pierre Pailloux
Physical Therapy and Massage for the Horse
North Pomfret, Vt.: Trafalgar Square Publishing, 1996.

▲ Felton, William
A Treatise on Carriages
Mendham, N.J.: Astragal Press, 1996, c 1796.

Hagedorn, Hermann
The Roosevelt Family of Sagamore Hill
New York: Macmillan, 1954.

Hjerter, Kathleen G.
The Art of Tom Lea
College Station: Texas A & M University Press, 1989.

▲ Hedden, Jennifer, ed.
The 1996 Suburban Horseman
Reston, Va.: Three Pony Press, 1996.

Henry, Marguerite
The Wildest Horse Race in the World
New York: Rand McNally, 1976.

Howrey, Edward
Washington Lawyer
N.p.: University of Iowa College of Law, 1983.

▲ Ike, Sally
The Basics of Show Jump Course Design for Combined Training (booklet)
Leesburg, Va.: USCTA, 1995.

Lewis, Ben
Better Riding
New York: Lear, 1949.

Magner, Dennis
The Classic Encyclopedia of the Horse
New York: Bonanza, 1980.

▲ Mailer, Carol
Jumping Problems Solved
London: Ward Lock, 1996.

▲ McBane, Susan
Feeding Horses & Ponies
Newton Abbot, Devon, England: David & Charles, 1995.

▲ O'Dea, Joseph C.
Olympic Vet
Geneseo, N.Y.: Castlere Press, 1996.

Roosevelt, Theodore
African Game Trails
New York: Syndicate, 1910.

Roosevelt, Theodore
Cowboys and Kings
Cambridge: Harvard University Press, 1954.

Roosevelt, Theodore
Outdoor Pastimes of an American Hunter
New York: Charles Scribner's Sons, 1905.

Roosevelt, Theodore
The Wilderness Hunter
New York: G.P. Putnam's Sons, 1893.

▲ Rycart, Karen
Dressage Masterclass with Dane Rawlins
Newton Abbot, Devon, England: David & Charles, 1995.

▲ Sivewright, Molly
Lessons on the Lunge for Horse and Rider
London: Ward Lock, 1996.

Sue, Eugene
The Godolphin Arabian; or, the History of a Thorough-bred
London: Chapman and Elcoate, 1845.

Taplin, William
A Compendium of Practical and Experimental Farriery
Brentford: G.G. and J. Robinson, Pater-Noster-Row; and G. Kearsley, Fleet-Street, London, 1796.

Books Wanted



The following is a list of books not yet in the NSL collection. If you have any of these titles, we hope that you will consider donating them to the Library, where they will be accessible to horse lovers, scholars, students and pleasure readers. Gifts of books to the Library are tax-deductible. For more information on donations, contact the NSL at (540) 687-6542.

Alvisi, Alessandro
Horse and Man
London: Country Life, 1939.

Baxter, John E.
Locker Room Ballads
New York: D. Appleton and Co., 1923.

Churchill, Peter
Riding from A to Z
Poole, Dorset: Blandford Press, 1975.

Davis, C. Noel
A History of the Shanghai Paper Hunt Club, 1863-1930
Shanghai: Kelley and Walsh, 1930.

Devereux, W.B.
Position and Team Play in Polo
New York: Brooks Brothers, 1924.

Fleurbaey, Svend
The Wild Horses of Iceland
London: Eyre & Spottiswoode, 1933.

Hester, George
Capt. Hester's Equestrian Primer
Hollywood: Hester Company, 1934.

Hislop, John
Flat Race Riding
London: J.A. Allen, 1987.

Hodges, Meredith
Training Mules and Donkeys
Loveland, Colo.: Alpine Publications, 1993.

Hunt, Ray
Think Harmony With Horses
Fresno, Calif.: Pioneer Publishing, 1978.

Jousseume, Andre
Progressive Dressage
London: J.A. Allen, 1978.

Loving, Nancy
Veterinary Manual for the Performance Horse
Grapevine, Texas: Equine Research, 1993.

Manning, Landon
The Noble Animals, Tales of the Saratoga Turf
Saratoga Springs, N.Y.: The Author, 1973.

Nicoll, Jane
Take Off! The Story of International Showjumper Johnny Kidd
London: Pelham, 1972.

Pilliner, Sarah
Getting Horses Fit
Cambridge, Mass.: Blackwell, 1993.

Robertson, William, comp.
Hoofprints of the Century
Lexington, Ky.: The Thoroughbred Record, 1976.

Seton, Ernest T.
Studies in the Art Anatomy of Animals
Philadelphia: Running Press, 1963.

Walrond, Sallie
Breaking a Horse to Harness
London: J.A. Allen, 1993.

Whitney, C.V.
High Peaks
Lexington: University Press of Kentucky, 1977.

Seen in the Stacks...

Keith Gardner of England, **James O'Sullivan** of Ireland, and **Margaret Addis** of Maryland visited the library while in the area for the National Beagle Club's pack trials in Aldie, Va.

Mr. and Mrs. James C. Wofford of Upperville, Va., came in to donate a copy of Mr. Wofford's book, *Training the Event Horse and Rider*, and take a tour of the collection.

Treva Tucker of Pasadena, Calif., visited the library to work on her Ph.D. dissertation, which she is completing at the University of Southern California. The topic of her dissertation is the role of the horse and classical equitation in early modern French noble culture.

Tucker Anderson of Calvert, Texas, stopped in while in the area for the Strawberry Hill Races and studied up on steeplechasing.

Mr. and Mrs. Joseph Edens of Delaplane, Va., inspected the collection, with emphasis on the rare book holdings.

Janet Murphy of Richmond, Va., researched Burrland Farm, which is now part of Hickory Tree Farm near Middleburg. Murphy, an architectural historian, is preparing a history of Burrland to present as

part of a nomination to have Burrland added to the National Register of Historic Places.

Christine du Breil of Paris and **Erick Chombart de Lauwe** perused the steeplechase and rare books.

Ed and Mary McCue of Charlottesville researched a race horse named T.S. Martin. Mr. McCue is working on a book about Senator T.S. Martin, after whom the horse was named.

Sheryl Van Gundy of Round Hill, Va., general manager of the North American Selle Francais Horse Association, visited the library with **Mathilde Descamps**, a horsewoman from France.

Julia Casars of Millbrook, N.Y., visited the NSL during a trip to Virginia.

Peter and Mary Kirkwood, coaching and driving enthusiasts from Sebastopol, Calif., enjoyed a look at the coaching books and rare books while on a horse-shopping expedition to Virginia.

Robert and Jean Mathews of Cleveland, Ohio, stopped in to look at the NSL collection. Mr. Mathews, a sporting book collector, is more knowledgeable than we are on some of our field sports holdings!

Thomas Webster, a breeder of Cleveland Bay horses from St. Thomas, Pa., visited the library with fellow Cleveland Bay enthusiast and NSL curator **Alexander Mackay-Smith**.

Russ, Jill and Ashley Brown of Clifton, Va., visited the NSL to seek items to request through interlibrary loan.

Max Lammers, an NSL member from Chagrin Falls, Ohio, enjoyed seeing the items from the Daniels collection of rare sporting books.

Douglas Sisson, a foxhunter from Lancaster, Pa., was interested in our foxhunting collection and rare book collection.

Mary K. Alted of Monroe, N.Y., a combined training rider, found items of interest in the eventing and rare book sections.

Mary Ciciora of Southport, Conn., enjoyed a look at the NSL's books on dressage.

Dr. and Mrs. Lloyd Birch of Effingham, S.C., enjoyed look at foxhunting books and rare books. Dr. Birch is an honorary whipper-in with the Camden Hunt.

Carlos S.E. Moore of Berryville, Va., brought fellow horse racing enthusiasts **Margaret C. "Sissy" Woolums** of Lexington, Ky., and **Rodolfo Lamperti** of Buenos Aires, Argentina, into the NSL for a pre-Preakness visit.

Katherine Berger, a combined training and foxhunting enthusiast from Denver, Colo., stopped in for a tour of the collection.

Andy Kenny and **Rachael Greer-Kenny** of Knoxville, Tenn., enjoyed looking at our collection of foxhunting books. The Kennys hunt with the Hillsboro Hounds.

Jaime V. Newbold of Boise, Idaho, and **James P. Spelman** of Washington, D.C., paid us a visit after Newbold "heard" about us via a friend on the Internet.

Lynn Ellsworth of New York City perused the horsemanship books for material for a fiction book she is writing.

Mr. and Mrs. Jim Ferson, Quarter Horse breeders and book lovers from Hillsborough, N.C., took a tour of the collection.

Leffert Lefferts of Upperville, Va., looked into books on foxhound breeding.

Steffanie Burgevin of Waterford, Va., and **Clarissa Burgevin** of Cincinnati, Ohio, took a tour of the collection.

Mr. and Mrs. Gerald L. Warren of La Jolla, Calif., visited the NSL and its foxhunting collection while on a sabbatical in Virginia.

Mr. and Mrs. Ronald L. Maher of Monkton, Md., took a look at the NSL's holdings of books on polo and foxhunting.

Belle Bradley of Middleburg researched angling books.

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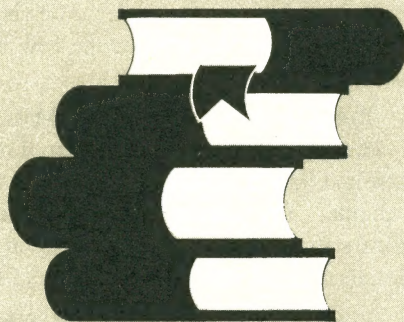
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GIFT HORSES

If you enjoyed the cover story of this newsletter, stop in and see the fine collection of Will James books donated by NSL member Don Frazier (see p. 3). This is the kind of "dream donation" that most libraries only wish for. We know Mr. Frazier's gift will be enjoyed here at the NSL.

Another important donation came from Henry W. Lewis of Pittsboro, N.C., who donated, among other items, a copy of Patrick Nisbet Edgar's *The Sportsman's Herald and Stud Book* (1833), and the first five volumes of Sanders D. Bruce's *The American Stud Book* (1873-1889). These books are notable in their own right, but Lewis's copies even more so, as they were heavily annotated by their former owners, who penciled in additional bloodline information, tipped in clippings of related interest, and more. The first owner was Thomas Goode Tucker of Mount Rekcute plantation, Northampton County, N.C.; followed by William Edward Brodnax of Ther Hermitage plantation in Brunswick County, Va.; and then Dr. Henry W. Lewis of Jackson, N.C., who gave the books to Lewis. We are honored that Mr. Lewis chose the NSL as the new home for these unique materials.

Robin Bledsoe of Cambridge, Mass., also donated an item of note: a typescript by G.P. de Kruyff on training methods for horse and rider at the Italian cavalry schools at Pinorolo and Tor di Quinto. The typescript includes 14 mounted photos showing officers in various jumping styles before and after Caprilli. Bledsoe donated this item in memory of Ellen B. Wells.

In addition, Charles C. Fenwick Jr., who won the English Grand National in 1980 on Ben Nevis II, donated an unpublished manuscript on Ben Nevis written in 1989 by Anne Baejter Jenkins.

Other donors included Susan Alderson, the National Steeplechase Association, Tom Ryder, the Virginia Museum of Fine Arts, Judy Myers, Lisa Campbell, James C. Wofford, Don Shanklin, the United States Combined Training Association, Dr. Melvyn Haas, Capt. John H. Fritz, Samuel Neel, Joseph C. O'Dea, *The Chronicle of the Horse*, Nancy Sandercox and the King Ranch.

Thank you, donors!



Theodore Roosevelt charges forth aboard "Bleistein" in this picture from his 1905 book, Outdoor Pastimes of an American Hunter. The book was recently donated to the National Sporting Library by Samuel Neel of McLean, Va.



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